

XXR.AL



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THE
Varieties of Dogs,

AS THEY ARE FOUND IN OLD SCULPTURES,
PICTURES, ENGRAVINGS, AND BOOKS.



With the Names of the Artists by whom they are represented, showing how long many of the numerous Breeds now existing have been known.

BY PH. CHARLES BERJEAU.

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1863.

Illustration

Gallen

XXR, AL



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TO
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This Work

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THE
VARIETIES OF DOGS.

“Lo, the poor Indian
But thinks, admitted to that equal sky,
His faithful dog shall bear him company.”

Essay on Man, Ep. I.

THE fidelity of dogs is so much more proverbial than that of their masters, that an instance equally honourable to both is worth knowing. The chariot of Indru was waiting to carry Yoodhish'huru to heaven; he came to the place, his dog following. “I don't take dogs,” says Indru. “Then I don't go,” replies Yoodhish'huru. The dog, however, turned out to be Humu, a god, and the difficulty was got over.*

But we do not pretend to consider dogs in a theological point of view. We will simply state here to what purpose we present in the following plates the varieties of dogs as found in antique marbles, in

* Ward, *Hind. History*, vol. iv. p. 448.

books, drawings, and pictures, down to the 17th century. According to Darwin's *Theory of Selection*, the forms of animals are, in the course of ages, modified by climate and habits, even when their species may be brought back to a type almost unique, and not complicated as regards size and general outline of the body. Are such modifications highly observable in dogs, of which the common type may be, and is, in fact, varied almost *ad infinitum* by cross-breedings? Such is the question which the present book will, perhaps, help to bring a little nearer its solution.

Some of the greatest artists seem to have had a particular fancy for dogs, and they have, without doubt, given correct likenesses of such as they have drawn. The inspection of their drawings, collected from every available source, and reproduced as much as possible in fac-simile, must, therefore, be acceptable to all who take an interest in such questions.

The last exhibition of sporting and other dogs which we have just witnessed in the last week of March 1863, consisting of more than 1200 dogs, very fairly represented all the varieties now extant in England. Let us enumerate here the varieties exhibited as a point of comparison with our drawings, in which, certainly, the greater part of these varieties may be still recognised.

The first division, sporting dogs, showed us :

- | | | |
|---------------------|-----------------------|----------------------------|
| 1. The fox-hound. | 7. The beagle. | 12. The Irish setter. |
| 2. The fox-terrier. | 8. The greyhound. | 13. The retriever. |
| 3. The bloodhound. | 9. The pointer. | 14. The Russian retriever. |
| 4. The otter-hound. | 10. The setter. | 15. The Clumber spaniel. |
| 5. The deer-hound. | 11. The black and tan | 16. The spaniel. |
| 6. The harrier. | setter. | |

The second division, dogs not used in field sports, included the rest of the canine varieties :

- | | | |
|--------------------------------|--------------------------------|---------------------------------|
| 17. The mastiff dog. | 25. The white English terrier. | 33. The Italian greyhound. |
| 18. The Newfoundland. | 26. The English terrier. | 34. The Blenheim spaniel. |
| 19. The St. Bernard dog. | 27. The white Scotch terrier. | 35. The King Charles's spaniel. |
| 20. The Dalmatian. | 28. The fawn Scotch terrier. | 36. The Maltese dog. |
| 21. The large size bull-dog. | 29. The blue Scotch terrier. | 37. The Scotch colley. |
| 22. The small size bull-dog. | 30. The Skye terrier. | 38. The French poodle. |
| 23. The bull terrier. | 31. The Dandy Dinmont. | 39. The Esquimaux dog. |
| 24. The black and tan terrier. | 32. The pug dog. | 40. The Pomeranian dog. |

Among the large foreign dogs were :

- | | | |
|-----------------------|-----------------------------|--------------------------|
| 41. A truffle-hunter. | 45. A Seeclan wolf-hound. | 49. A Danish boar-hound. |
| 42. A Russian dog. | 46. A reindeer or elk dog. | 50. An Australian dog. |
| 43. A boar-hound. | 47. A hyæna and wolf-hound. | 51. A Prussian terrier. |
| 44. A Labrador dog. | 48. A wolf and fox-hound. | 52. A Turkish dog. |

Among the small foreign dogs were :

53. A Cuba spaniel. And
 54. A dog supposed to be a variety of the wild prairie dog of India.

Leaving to the sportsman and to the artist, to find in the drawings the varieties which best correspond with those above enumerated, we will now point out more fully than it could be done under the drawings, the sources from which they are derived.

Marco Polo found in Thibet dogs of the size of asses, strong enough to hunt all sorts of wild beasts. The Assyrian dog (Plate 1), taken from a wild-ass hunt in one of the bas-reliefs of Nineveh at the British Museum, perhaps belonged to this variety, which Turner,

in his *Embassy to Thibet*, saw in a row of wooden cages, and describes as "huge dogs, tremendously fierce, strong, and noisy." The following (Plates 2 and 3), drawn from the antique, are more like bloodhounds, while the type of the greyhound is easily traced to those of Plate 4, likewise drawn from an antique statue of Acteon, in the British Museum.

The French poodle (Plate 5), copied from a curious engraving in the Print-room of the British Museum, by an unknown French master, is accompanied by the following curious inscription. Above his head, in a scroll, is:

JE SUIS LOYAL BARBET VEILLANT.

And under him :

Le sage nous enseigne, et dit ce que s'ensuit.

Qui veut entrer dās la maison
Il doit hurter premieremēt,
En ouurāt dire sa raison
Car s'il y entre lourdement
On crira, Barbet arreste.
Crie, mord-le hardiment,
Car c'est eomme toy vne beste.

Dans la maison entre maints fots
Pour y prendre où crocheter,
D'autre s'en vont voir dans le pot,
Qu'il y a pour le rapporter
Telz fots ont gaigne le frotter
Ils sont bien aīsez a cognoitre
Car sont ennemis de mon maīstre.

Le bon chien domestique veille, eependant que son maīstre dort,
Et s'il vient quelqu'un il l'eveille, quand par fortune il dort trop fort.

An early German master shows us a pointer and a wolf-hound in Plate 6.

We do not recommend as models of beauty the two monsters (Plate 7) taken out of the *Directorium Humanæ Vitæ* (1480), but very likely they were drawn from a cross-breeding between the greyhound and mastiff. Bergman von Holpe, in the first edition of the *Stultifera*

Navis (1494), has drawn a lion-dog (Plate 8, No. 1); while greyhounds are represented by Ant. Sorg, in *Æsop's Fables* (Augsburg, 1475); and Fuß and Schœffer, in the illuminated **B** of the famous Pfalter of 1457 (Plate 8, Nos. 2 and 3). The drawings of Plate 9 are taken from the first edition of the *Ship of Fools*, and show bull-terriers and two dogs licking the sores of the poor pilgrim at the door of the rich man.

In Plates 10 and 11 are the varieties of dogs seen, or more likely imagined, by the artist who illustrated the curious book of Fables compiled by Sebastian Brandt, and printed at Basle by Jacobus de Phortzheim in 1501. Has Mich. Wohlgemuth, the master of Albert Dürer, drawn from nature this singular cross-breeding between mastiff and greyhound, with his lion-tail (Plate 12, No. 2), in the *Nuremberg Chronicle*, 1493? More faithful to nature, perhaps, but very little artistic, are those represented by Wynkyn de Worde in the far-famed *St. Alban's Book of Juliana Barnes* (1496). Israel van Meckenen, the early Dutch or German master (1482-1489), has represented in his curious engravings (Plates 13 and 14) greyhounds, French poodles, fox-hounds, cur-dogs, spaniels, setters, &c. Albert Dürer (1471-1528) represents bloodhounds (Plate 15), greyhounds (Plate 17), lion-dogs, poodles, and Scotch terriers (Plate 18), a boar-hound, and, perhaps, a Newfoundland, in his engraving of the Knight followed by Death (Plate 19).

John van Eyck's terrier (Plate 16) is drawn from the picture in the National Gallery, London. In the book of the *Toison d'Or*, by Guillaume de St. Bertin (Paris, 1541, in folio), is, perhaps, what we may call a King Charles (Plate 20, No. 1); while No. 2 are, perhaps, boar-hounds, taken from the *Discours du Songe de Poliphile* (Paris, 1541).

Lucas Cranach (1470-1553) represented (Plate 21) spaniels, and a savage-looking wolf-dog. The dogs of Lucas van Leyden (1516, Plate 22) show the bull-dog, the pointer, the setter, and an Italian greyhound. Burgkmair (Plate 23), in the triumph of Maximilian, depicted a lion-dog and a spaniel, very much like a Newfoundland. In Plate 24 are a harrier and a black and tan terrier, by Robetta, 1520; a bloodhound by Montagna.

Urs Graf, or the master known also by the name of Gamperlein, introduced many dogs in his *Passion*, printed by Knoblauch, Straßburg, 1507 (Plates 25 and 26). Martin de Vos (1579-1586) represented (Plate 27) greyhounds, spaniels, King Charles's, &c. But the first appearance of dogs, beautifully drawn, in an English book, may be traced to George Turberville's *Noble Arte of Venerie, or Hunting*, London, 1576 (Plate 28), in which is a mastiff bitch with her pups, a black or Swift fox-hound (Plate 29); harriers, retrievers, a mastiff dog (Plate 30); in the frontispiece of the book, here reproduced in fac-simile, a whole pack of fox-hounds (Plate 31). Londerzeel (1586) shows a water-spaniel; and Mair (1501) Scotch terriers. Among German masters, Hans Shaeuflein (Plate 32) represented a wolf-hound, a setter.

Why R. Pynson introduced a bear-baiting, several times reproduced, in the *Antibofficon* (London, 1521, in 4to.), is easy to guess in the hatred which even grammatical disputes were able to produce in the pure scholastic era. The poor bear is assailed here (Plate 33) by a host of mastiffs, and perhaps of bull-dogs, which the artist has not very faithfully represented.

Early Italian artists designed few dogs in their works. One of the large wolf-hounds of Nicoletti da Modena (1536, Plate 4) is represented

with the muzzle now and then imposed on dogs in France by the police authorities, when they suppose the temperature susceptible of engendering hydrophobia—a mistake which often causes a hetacomb of innocent canine victims.

Joſt Ammon, in his very curious book on hunting, entitled, *Kunſtliche wohlgeriſſene neu Figuren von allerlai Jagt Kunſt. F.furt am Mayn* (1592, 4to.), has drawn almoſt all the known varieties of ſporting dogs (Plates 35–42). The dog (Plate 43, No 1) with his tongue after the heraldic faſhion, illuſtrates the title of Sir Thomas Cockaine's *Short Treatiſe of Hunting* (London, 1591, in 4to.), which may be conſidered as the ſtarting-point of fox-hunting as ſince practiſed in England. The three drawings Plate 43, No. 1, and Plate 44, are taken from a very curious little book of drawings printed at Lyons by Jean de Tournes, in 1556 (8vo.), without any text, but which had been uſed formerly by him in his printed books.

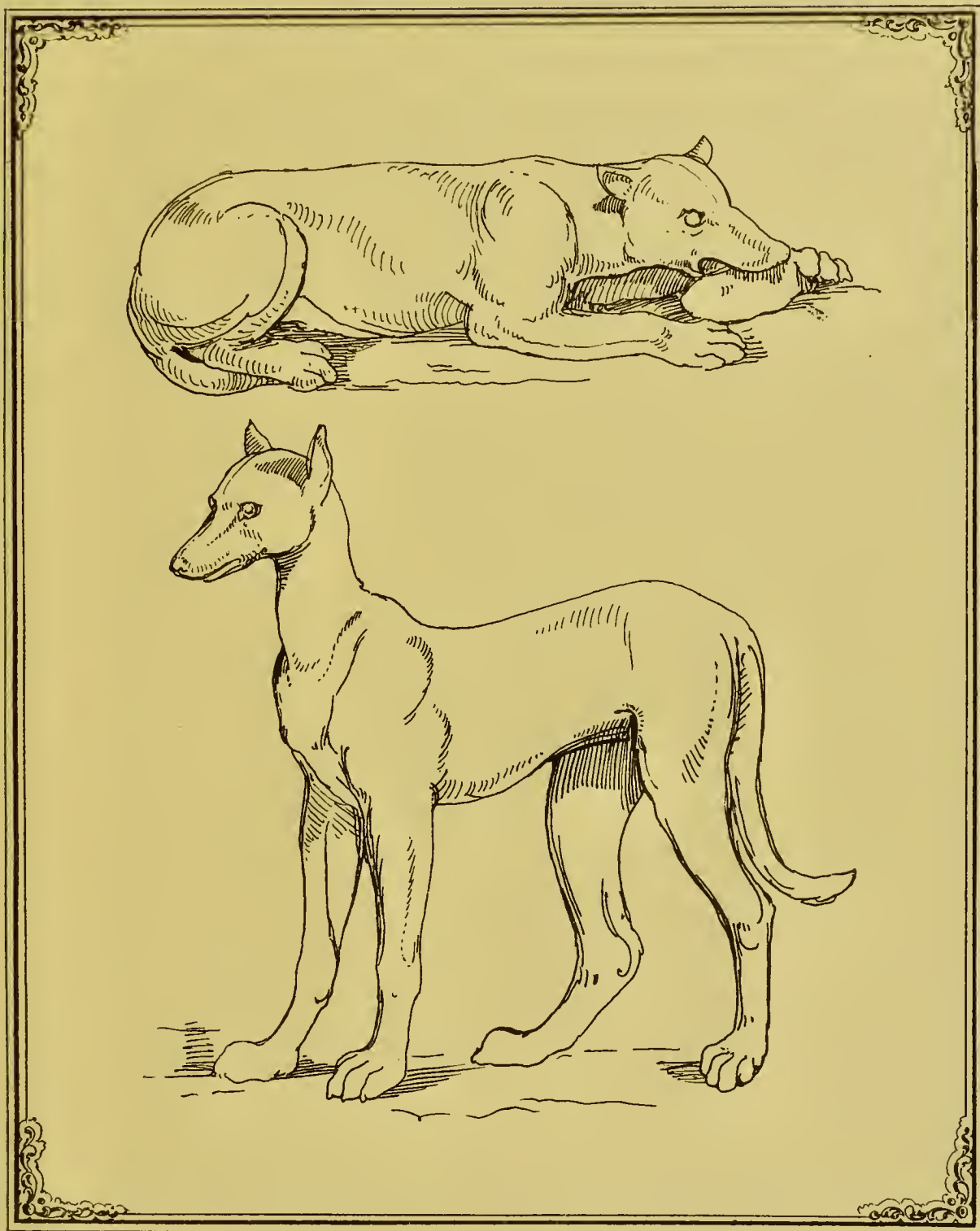
In Plates 45 and 46 are the dogs drawn by Boiſſard, and ſo beautifully engraved by Theodor de Bry. The following Plate (47) has drawings by Beckerweld (1626). Plate 48 is a fac-ſimile of the title-page of *The Diſcovery of Witches, in Anſwer to ſeveral Queries lately delivered to the Judges of Aſſize for the county of Norfolk* (London, 1647, 4to.), by Matthew Hopkins, to whom Butler alludes in his *Hudibras*, p. ii. canto 3. This Hopkins' ſecret to diſcover a witch was to throw the ſuſpected old woman in the water. If ſhe could ſwim and ſave herſelf of a watery grave, ſhe was ſure to be burnt as a witch; if drowned, ſhe was conſidered innocent of the heinous crime of witchcraft. Some relations of the numerous victims of Hopkins imagined that Hopkins could not diſcover the witches unleſs himſelf a wizard. In conſequence, they

resolved to subject him to the water's trial, and as he could not swim and was drowned, they concluded he was, after all, a very poor wizard. Although Hopkins' imps are rather fantastical, dogs have been seen very like them, if their devilish appendages are taken away.

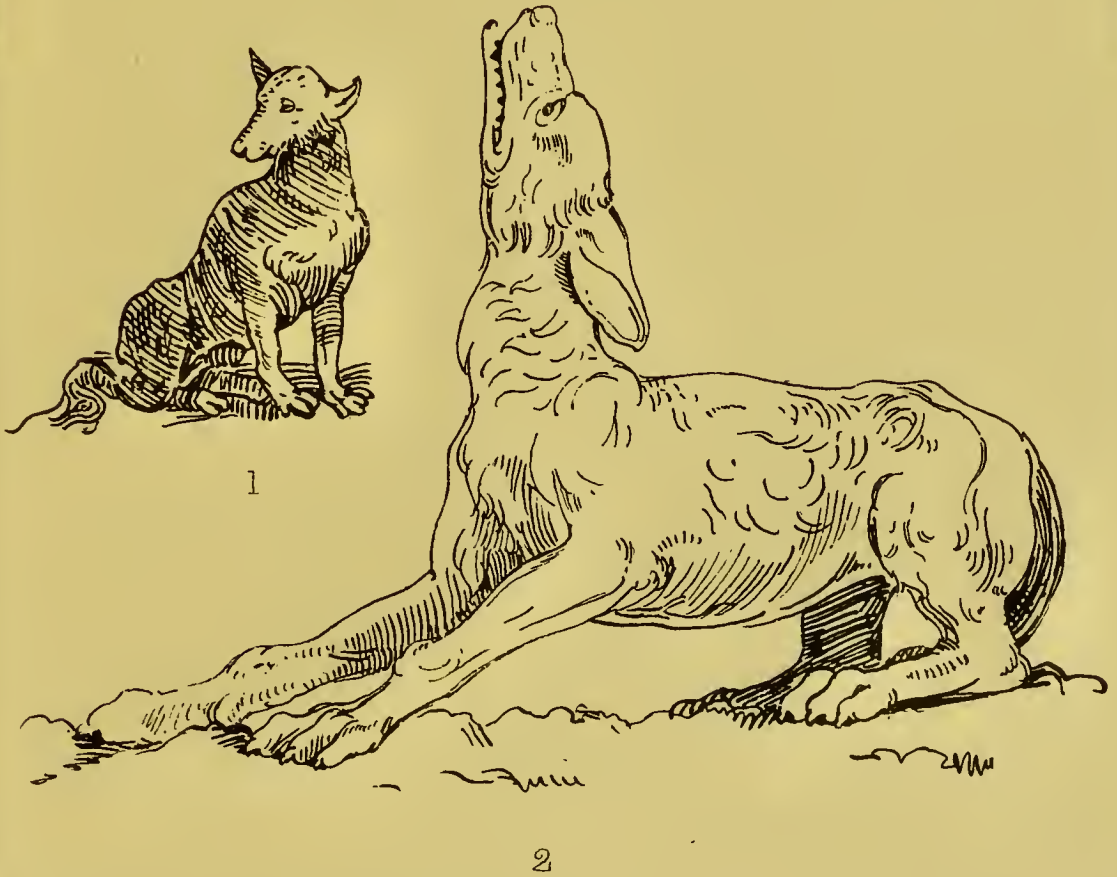
From a curious print of the time is taken (Plate 49) a butcher's dog, as known in 1652. The print accompanies the life of Hind, the great robber, and pretends to represent him when he was a butcher's boy. The dogs (Plates 50 and 51) engraved by W. Faithorne, are drawn from the illustrations of the English translation of Homer, by John Ogilby (London, 1660, in folio). The last, but not least, drawing (Plate 52) is from an engraving by Cornelius van Noorden (1683), in the Print-room of the British Museum.



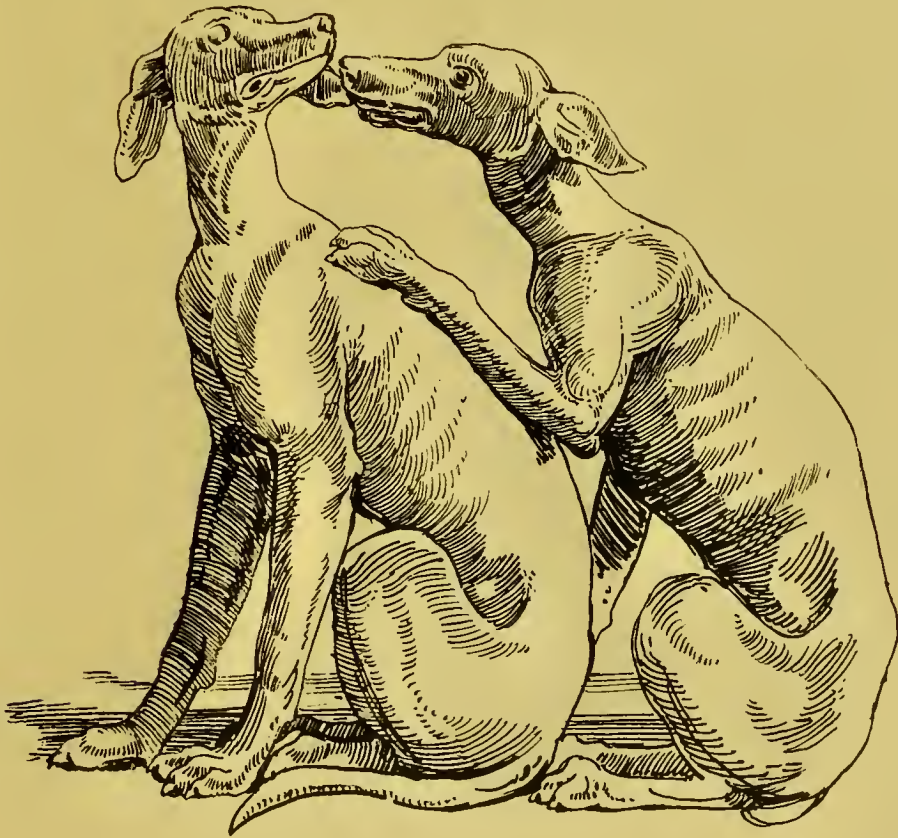
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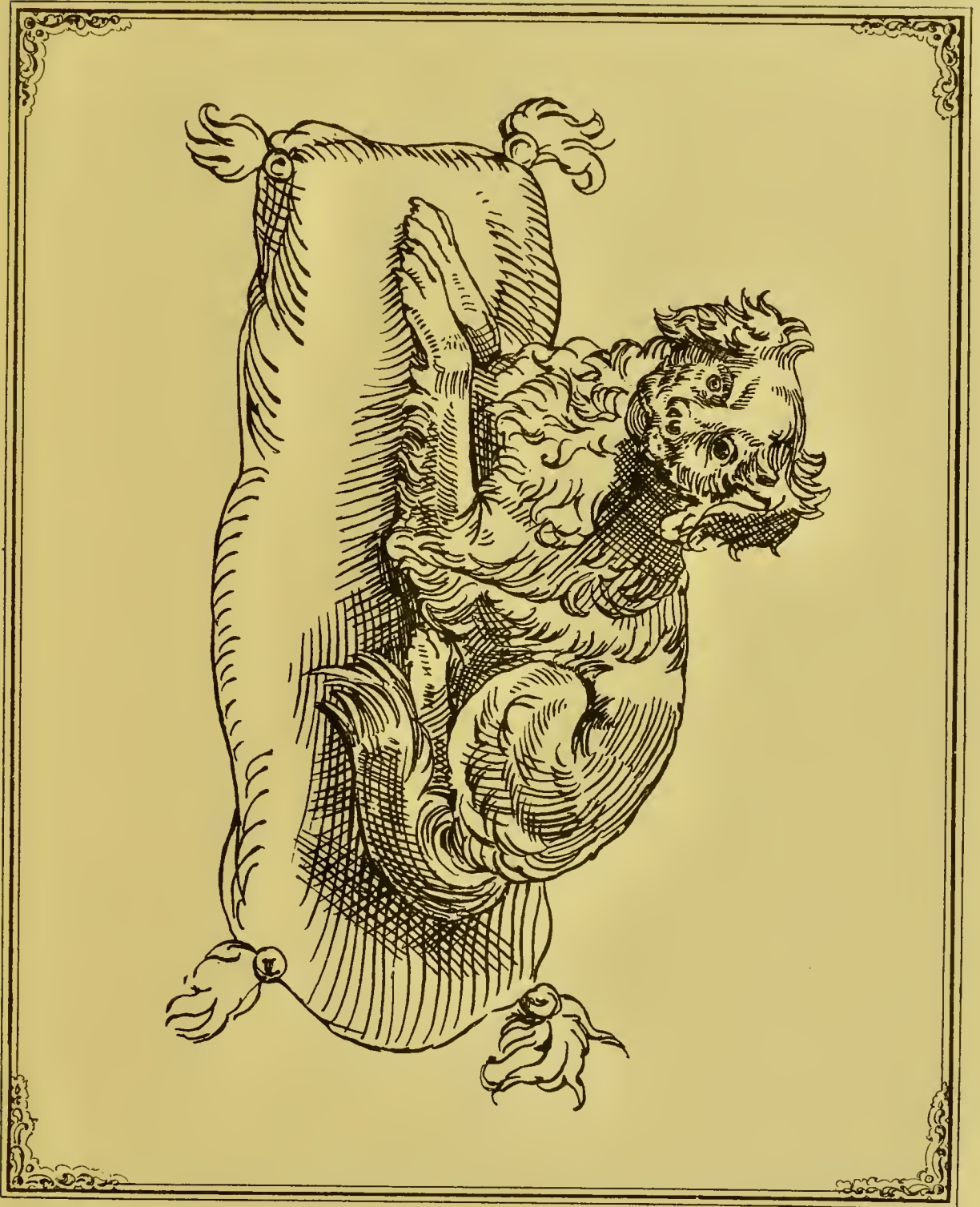
ANTIQUE FROM THE BRITISH MUSEUM.



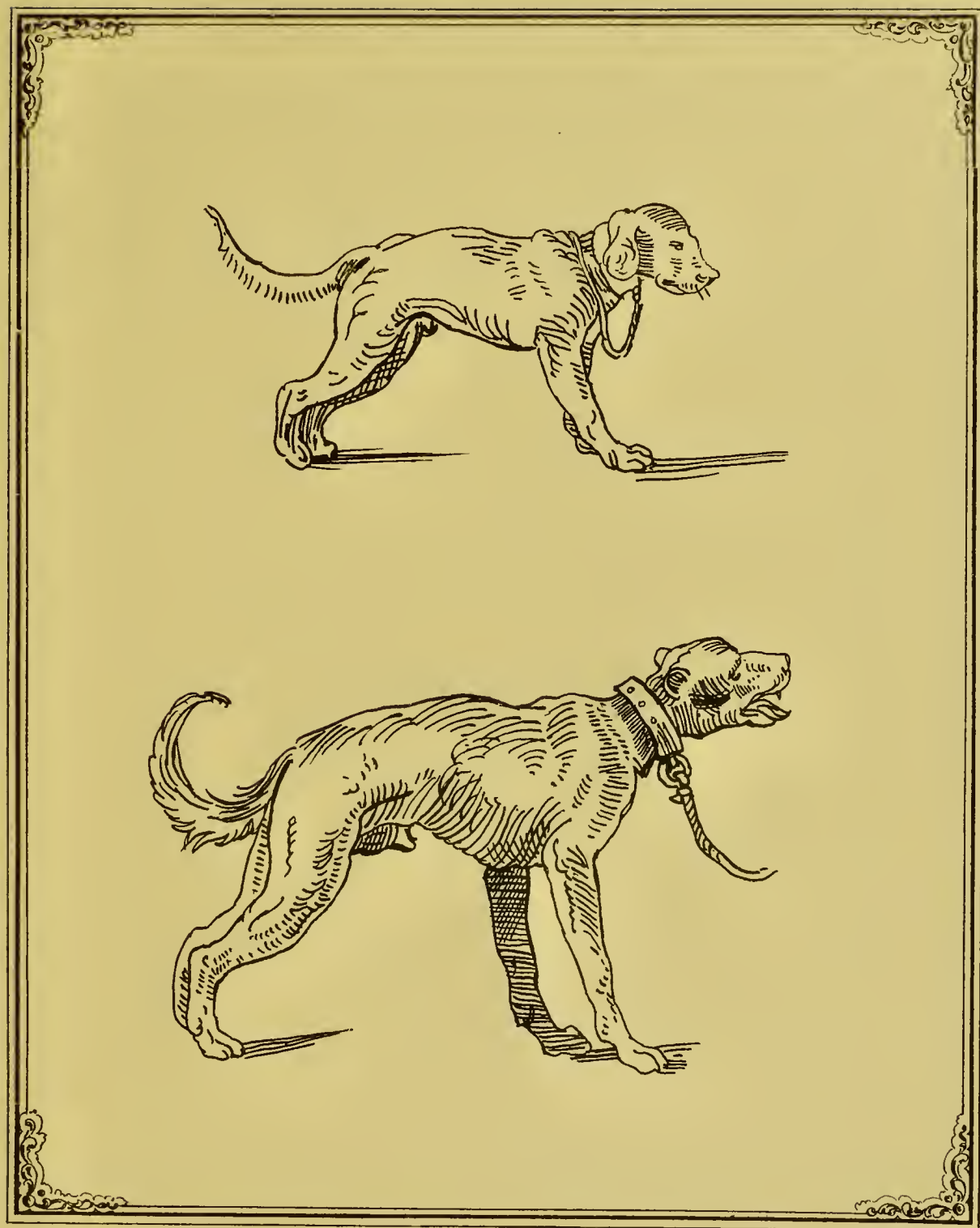
ANTIQUE I MARMI DEL DONI. (2) D^o BRITISH MUSEUM.



ANTIQUE FROM THE BRITISH MUSEUM.



EARLY FRENCH MASTER, XVth CENTURY



EARLY GERMAN MASTER, XVTH CENTURY





1



2

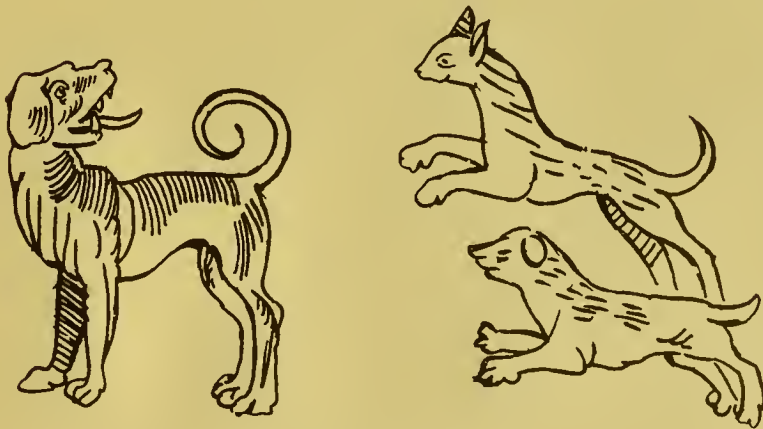
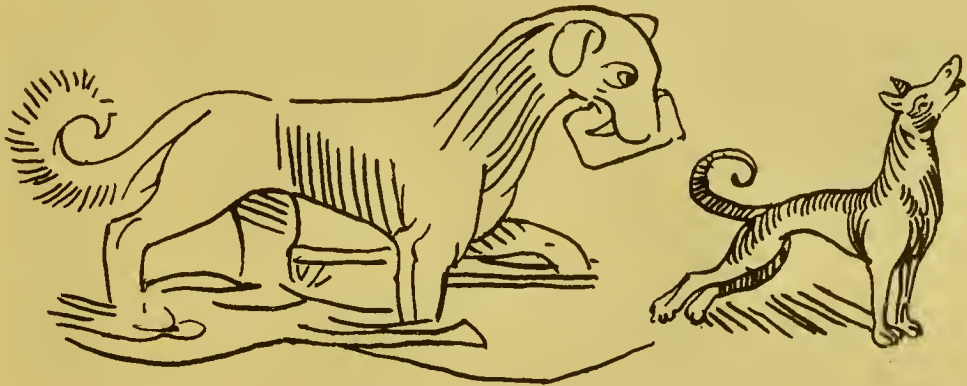


3

(1) BERGMANN VON OLPE, 1494 (2) ANT SORG, 1475.

(3) FUST & SCHÖFFER, 1457.



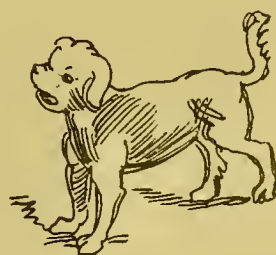
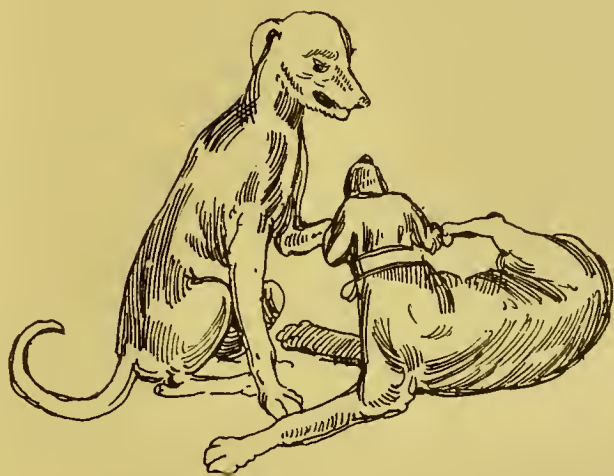


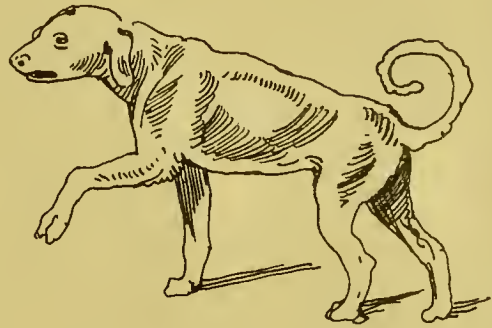
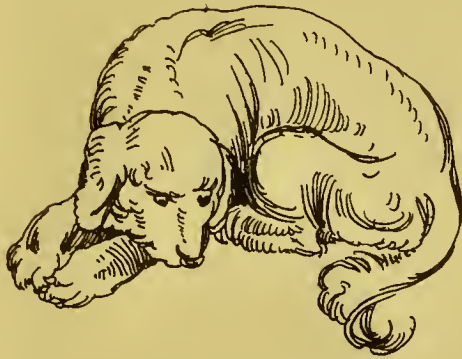


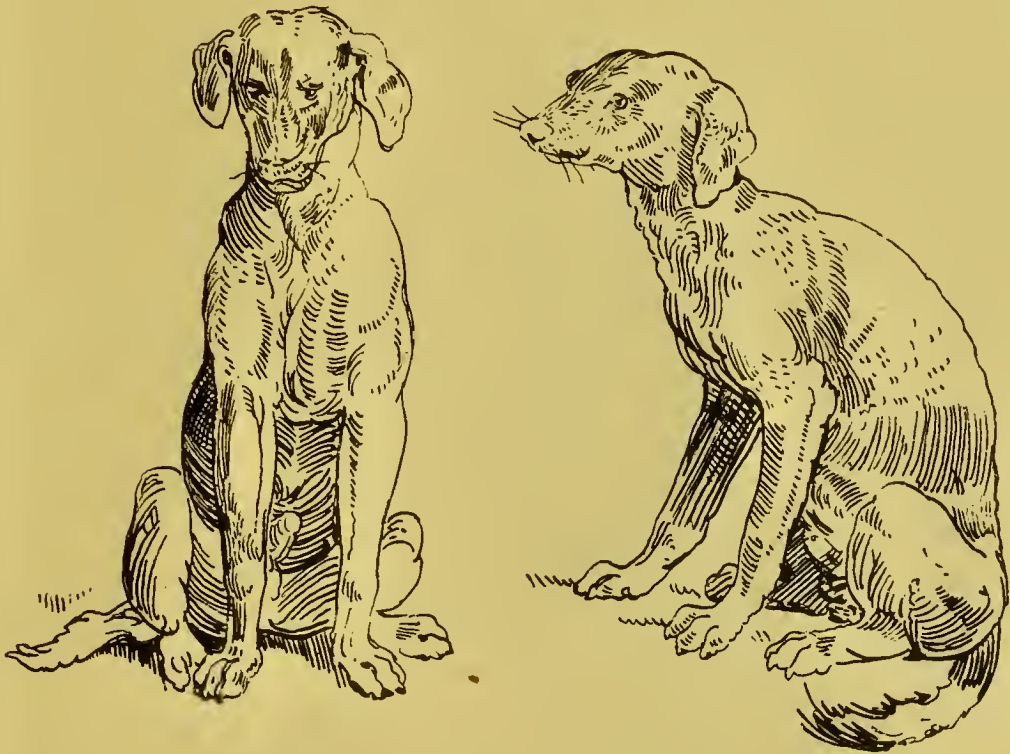


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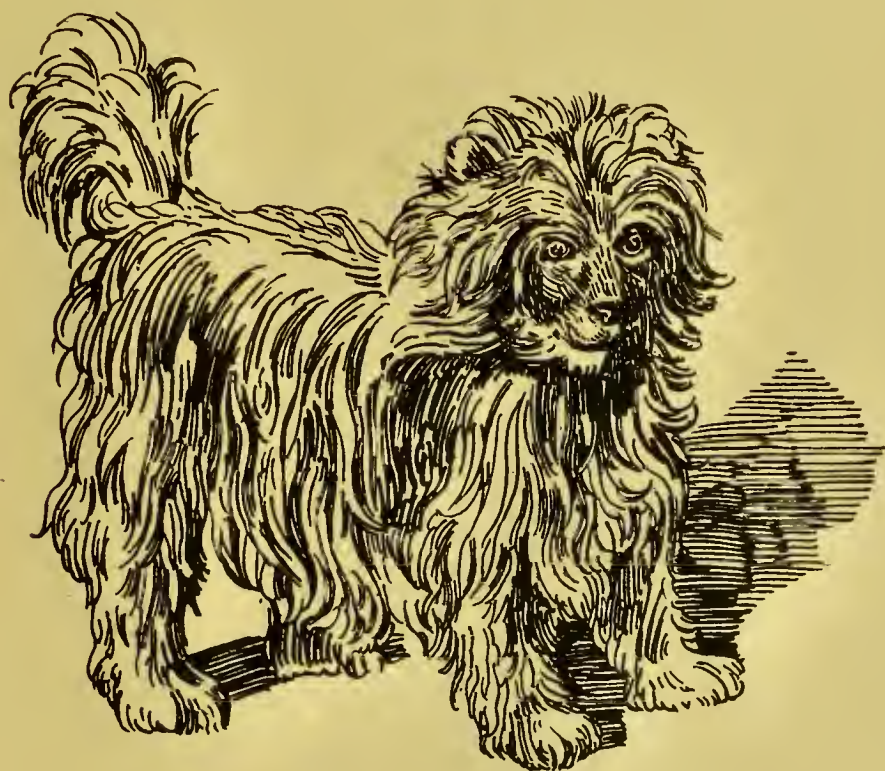
(2) NÜRENBERG CRONICLE, 1493. (3) WYNKYN DE WORDE, 1496







ALBERT DÜRER, 1471 - 1528.



JOHN VAN EYCK, 1440



ALBERT DÜRER, 1471-1528.



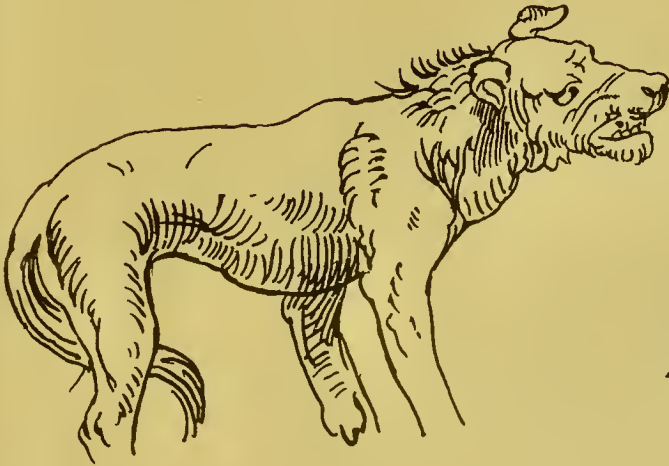
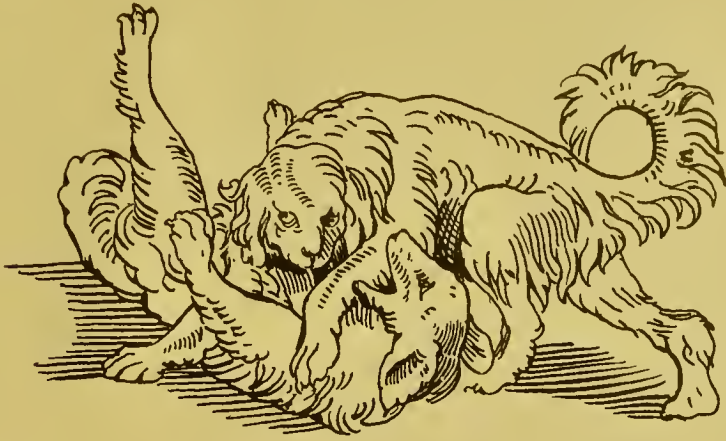




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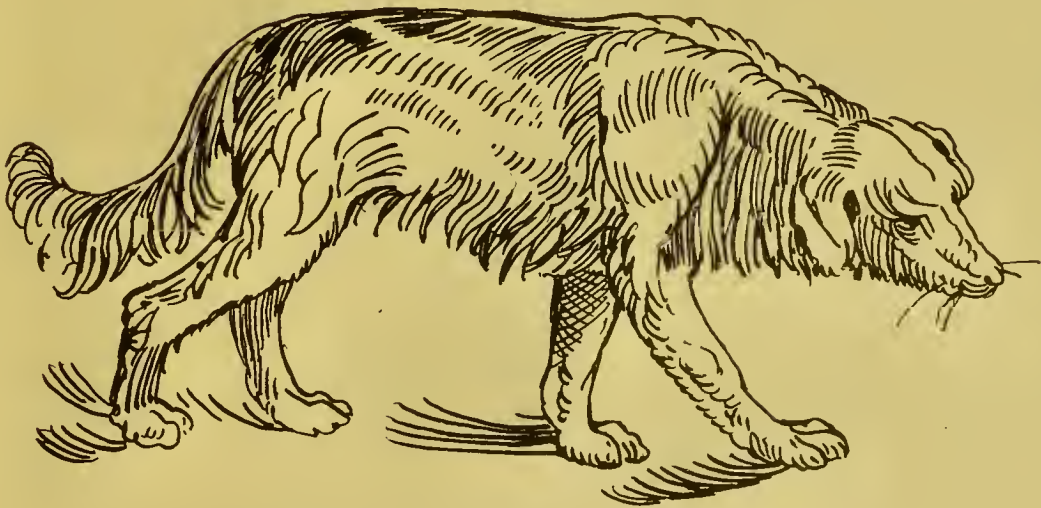


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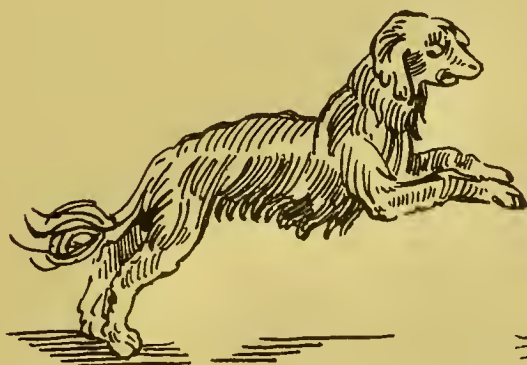


LUCAS VAN LEYDEN, 1516





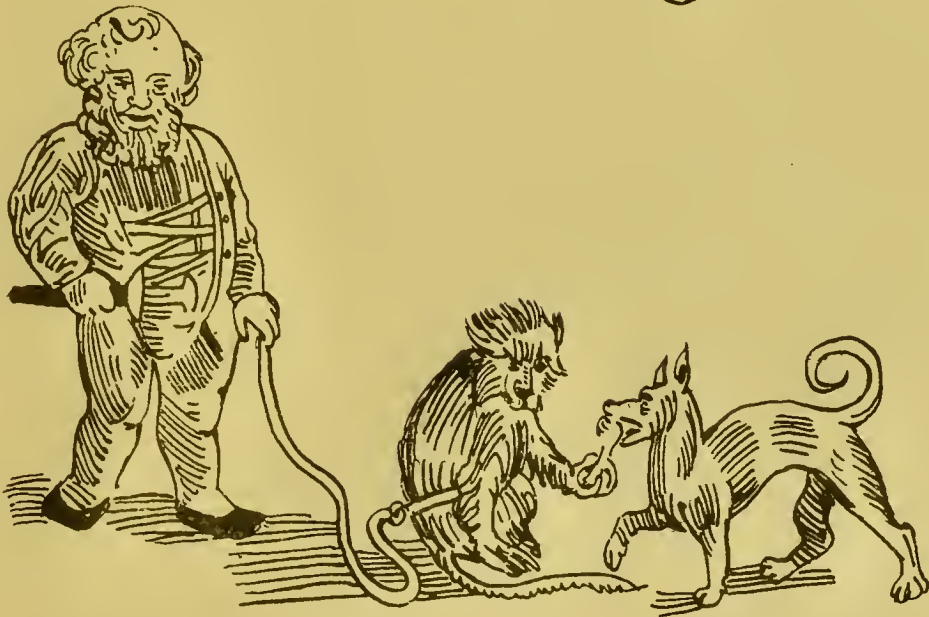
(1) ROBETTA - 1520. (2) BENEDETTÓ MONTAGNA. XVI. CV



V6

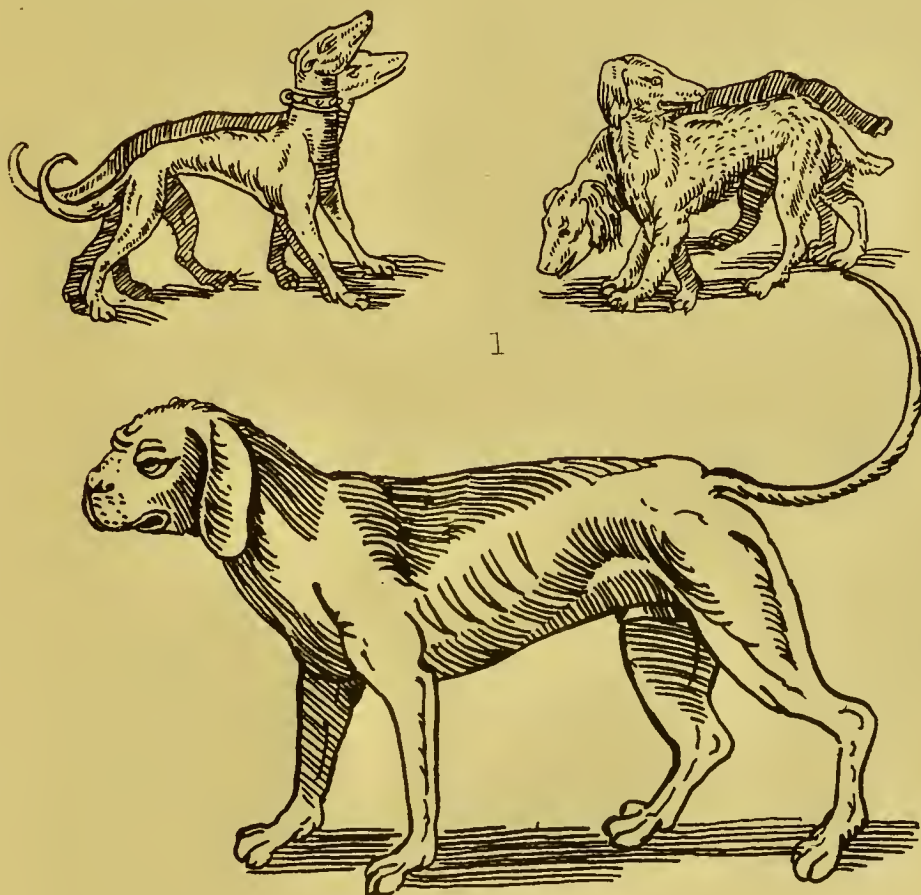


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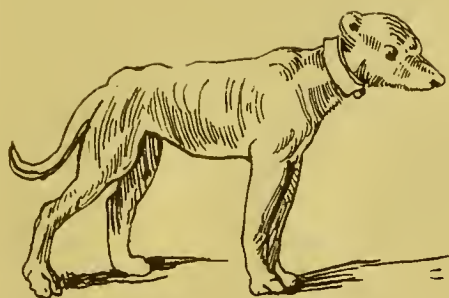


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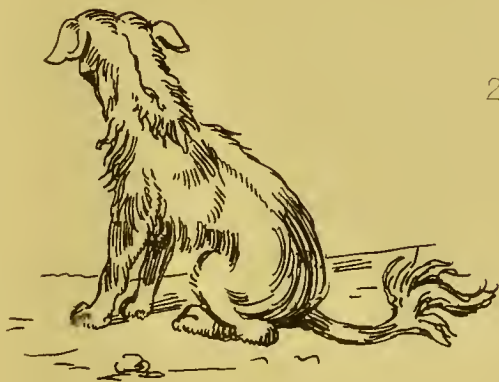
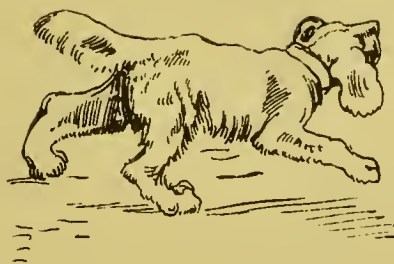
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GEO. TURBERVILLE. 1575



1



2



(1) LONDERSEEL, 1586 (2) MAIR, 1501.

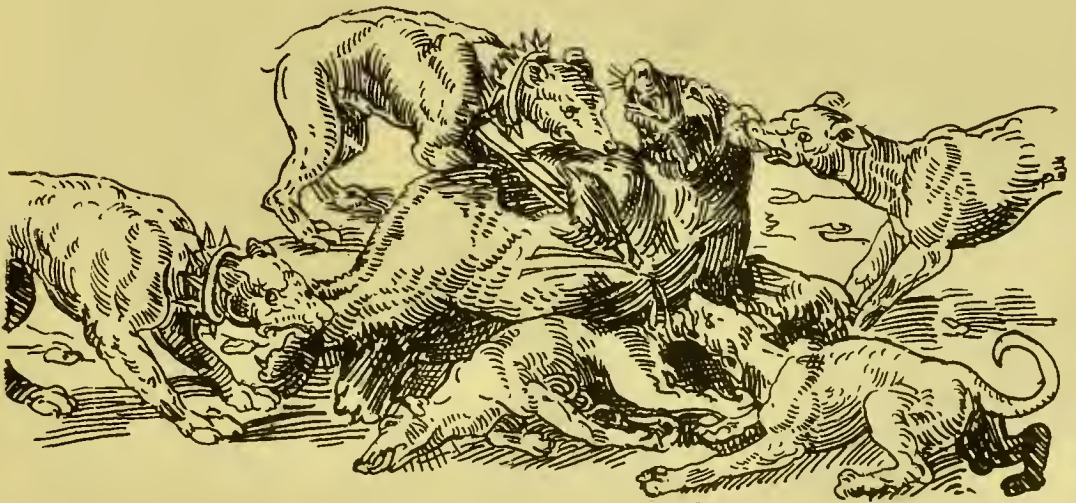
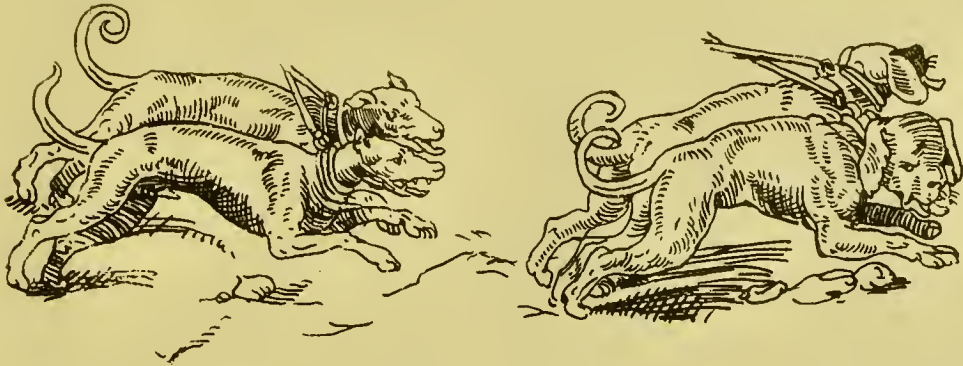


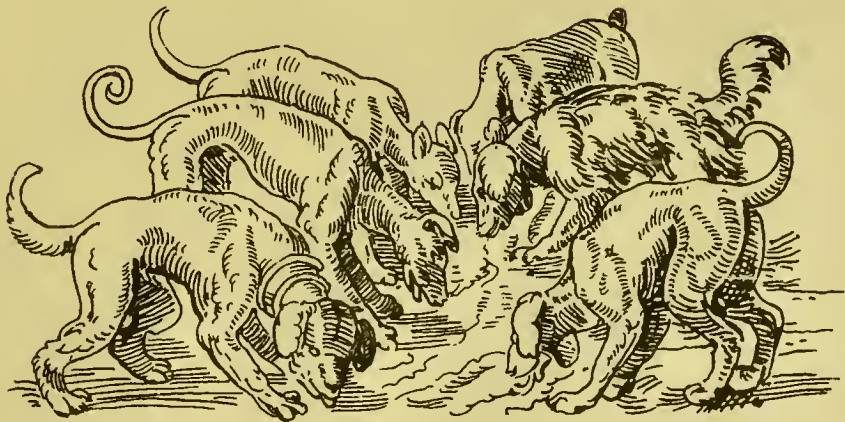
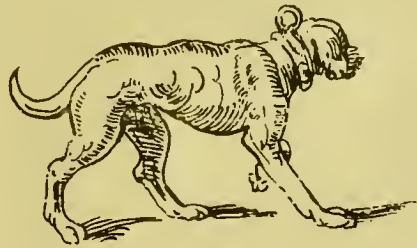
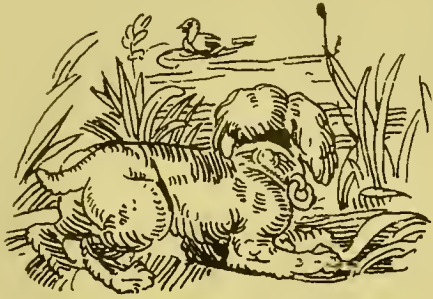
HANS SCHAEUFLEIN, 1520.

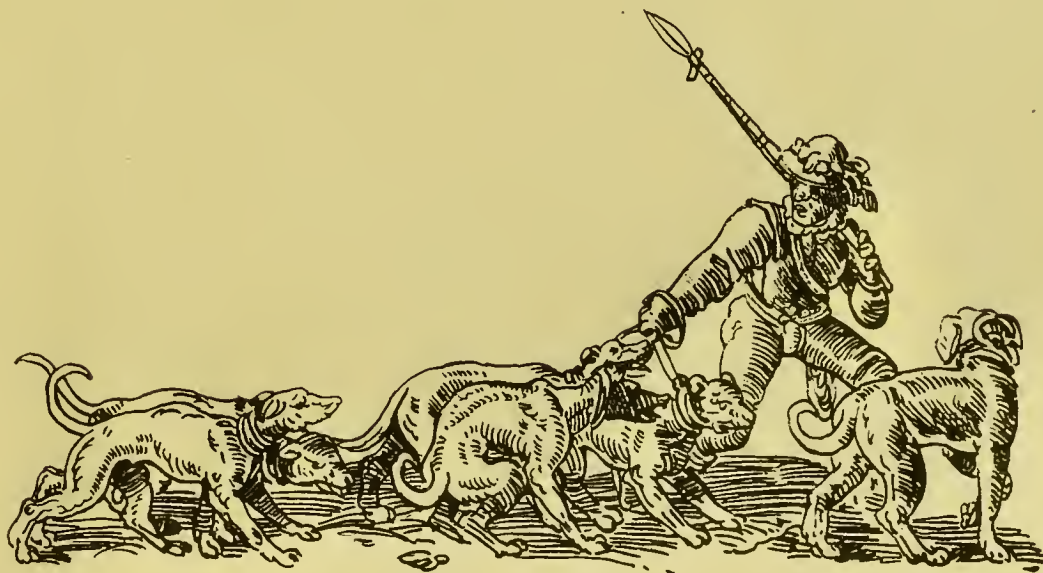


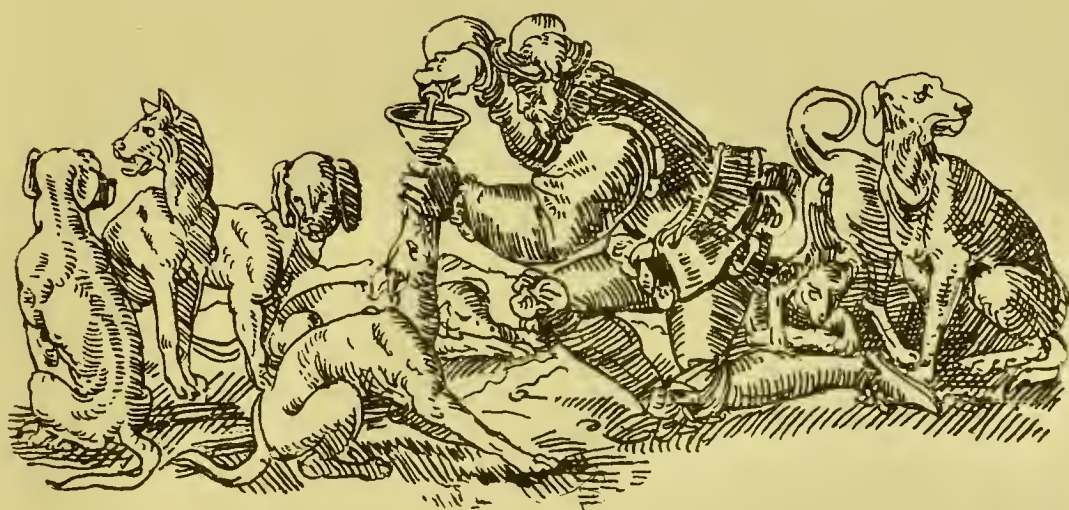


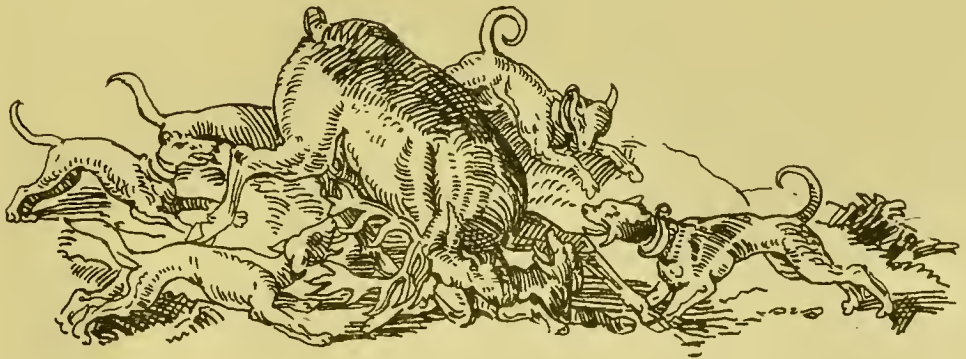
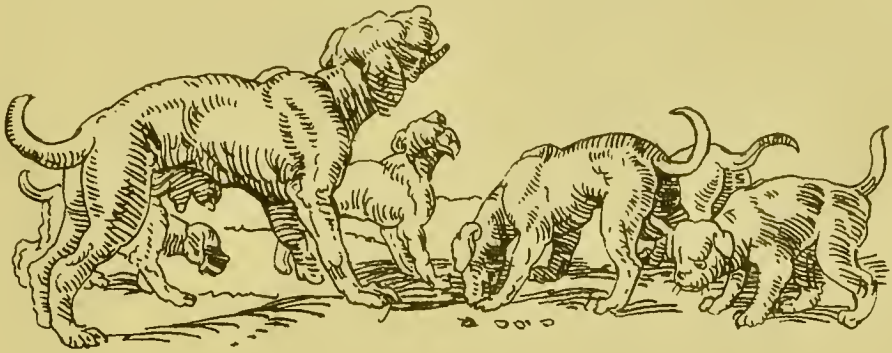


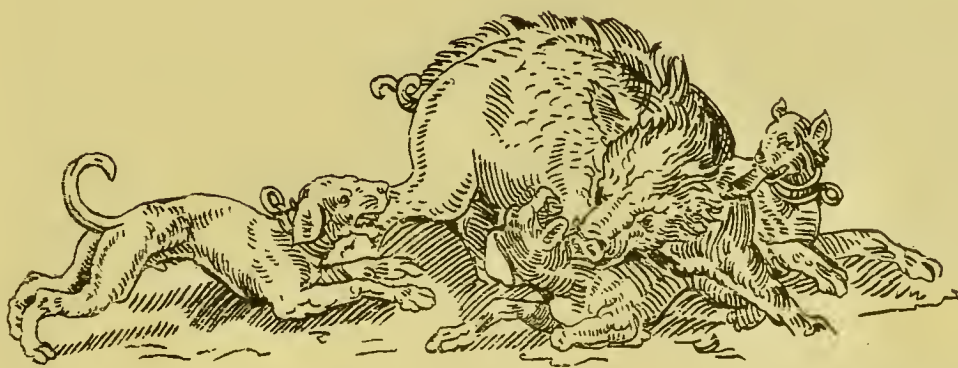
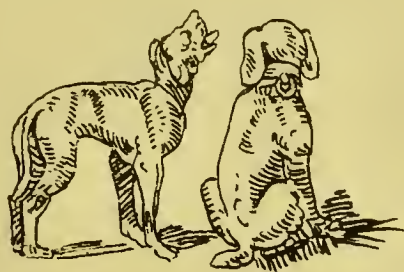


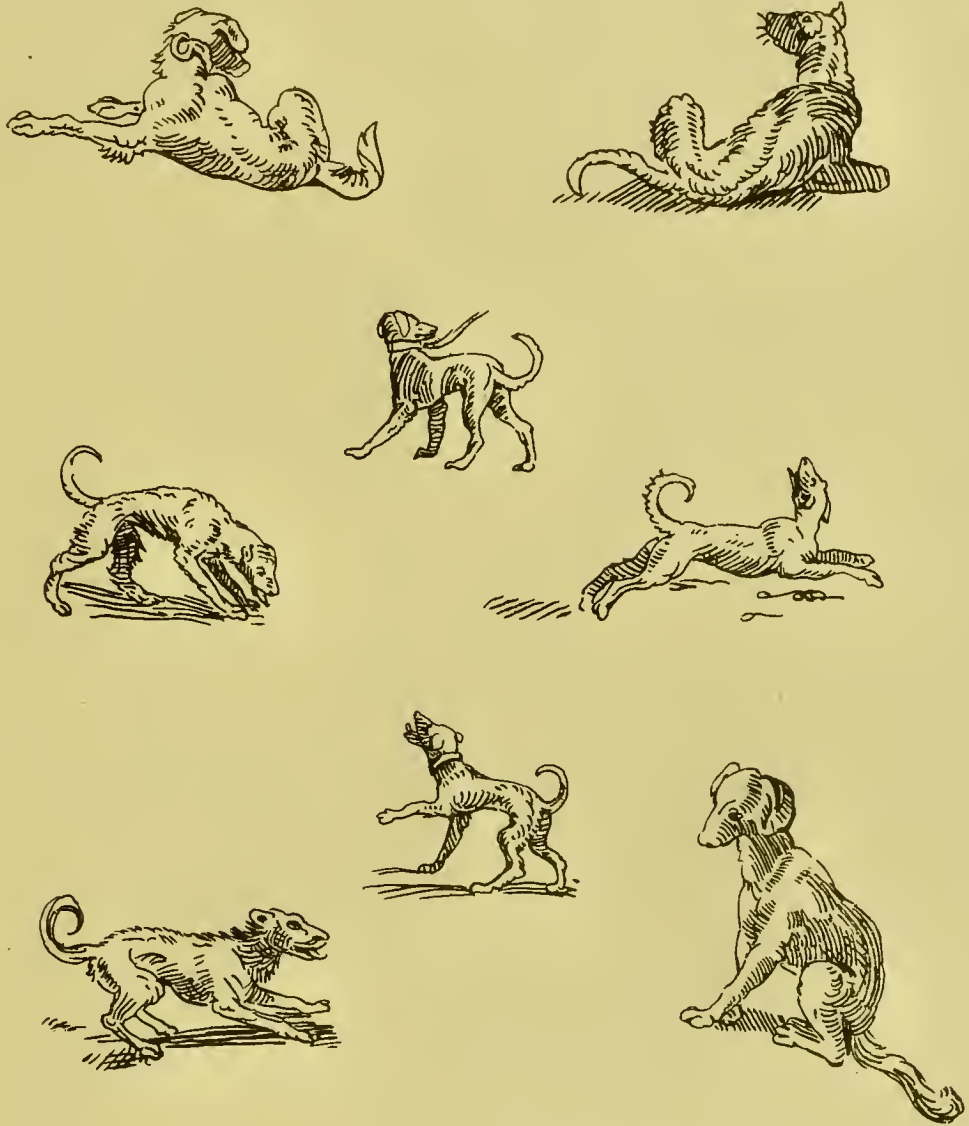


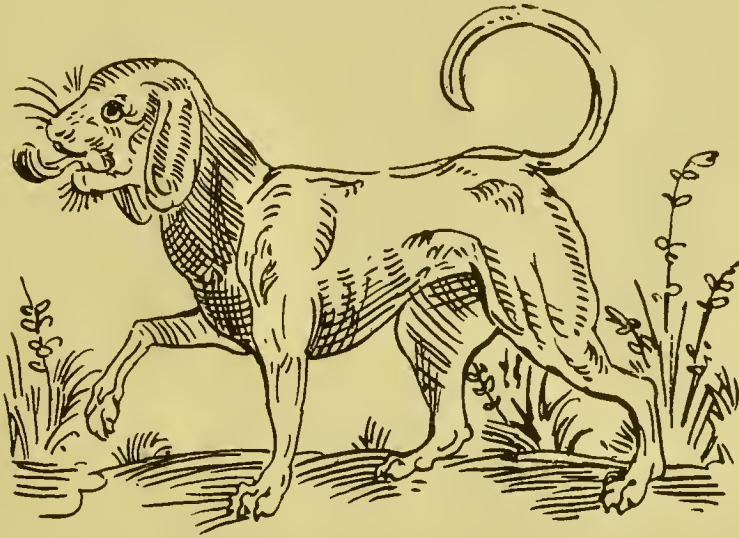








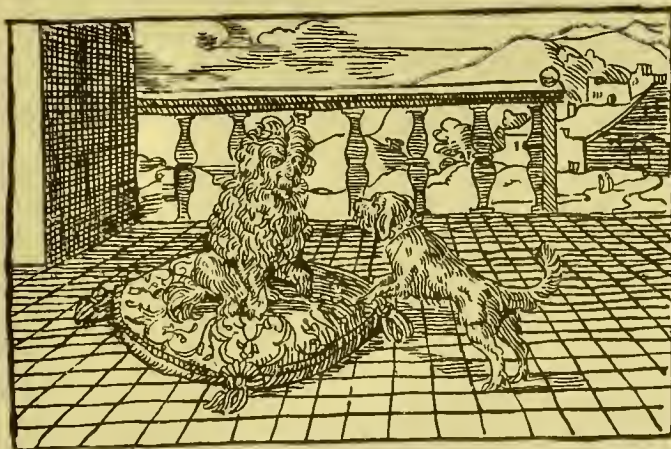




1



2









BECKERVELD, 1626.





FROM HIND, THE GREAT ROBBER, WHEN HE WAS A BUTCHER'S BOY. 1852



WILLIAM FAITHORNE, 1660.



WILLIAM FAITHORNE, 1660.



CORNELIUS VAN NOORDEN. 1683

